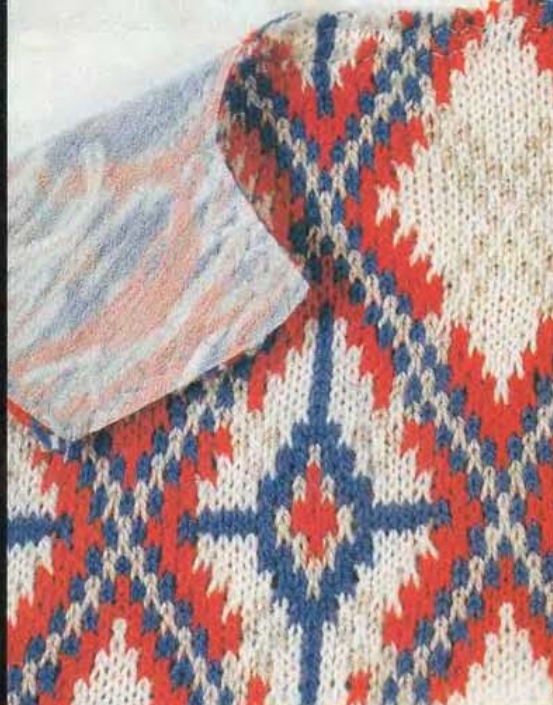


# MACHINE KNIT TODAY



## THE MACHINE KNITTER'S CUT AND SEW GUIDE (PART 2)



**FREE**  
**16**  
**PAGES**





We add to the Cut and Sew techniques this month, with a look at how a variety of garments were assembled and the options in making them up. There are more band and edgings styles — including some for fabrics whose cut edges are completely enclosed at the knitting stage and do not require the use of a sewing machine or overlocker. Finally, we use a dressmaking pattern to complete a blazer jacket with contrasting revers (shown above) — not as difficult as you might imagine!

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## ADD-ON EDGES FOR A WAISTCOAT

Multi-coloured jacquard is a very suitable fabric for cut and sew treatment. Even on an electronic machine, it still takes a little concentration to ensure that you are using the correct colour in sequence.

### MATERIALS AND PATTERN

The edge-to-edge waistcoat illustrated on page 4 was worked in Bramwell's Montana Cotton, using two ends together throughout. To reduce the jacquard fabric thickness, a 1x1 rib backing was used as shown in Sample 22. The back of the garment was worked plain in full needle rib. This decreased the knitting time considerably, but provided an attractive foil for the three coloured fronts.

The jacquard stitch pattern is shown in Pattern Diagram 2.

The garment pattern was made in paper, copying the blocking diagram from one of the waistcoats in the December 1993 issue of *MKT* (the edge-to-edge jacquard waistcoat).

### KNITTING AND PREPARATION FOR SEWING

As this was a very time-consuming stitch pattern to knit, the two fronts were worked as one large piece — i.e. made to similar dimensions to the back (see Diagram 3). On removal from the machine, the fabric was thoroughly steamed. Once it had cooled and dried, lightweight iron-on Vilene<sup>TM</sup> was ironed on to the reverse of the front piece. This was done after test cutting the swatch and finding that like many soft cottons, it was a little difficult to cut sharply. The Vilene backing made the cutting much easier and neater and provided a built-in lining. The back was left unlined, to allow for ease in the garment (the full needle rib being a fabric with great potential elasticity, but that recovers its shape very well).

### SEWING AND FINISHING

This fabric is quite firm and is as easily sewn on a domestic machine as on an overlocker. The shoulder seams and then the side seams were sewn.

Instead of a knitted band, we used Mateline braid. As you can see (Picture 34) the braids have a 'built-in' fold line, making them extremely easy to apply. They also come in several fibre mixtures, — 100% Wool; 50% Wool,

SAMPLE 22



The reverse side of the waistcoat fabric

PATTERN DIAGRAM 2

CAR: Ns memorised/selected.  
K1 row MC \*K2 rows A, K2  
rows B, K2 rows MC\*. Rep  
from \* to \* throughout

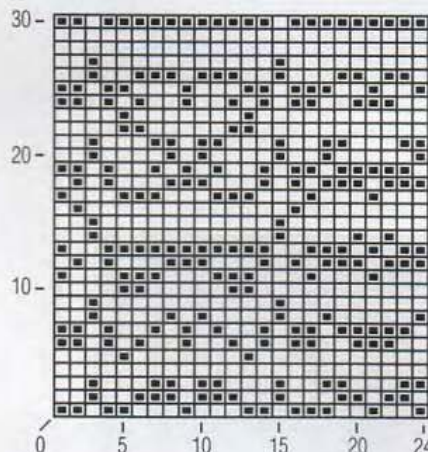
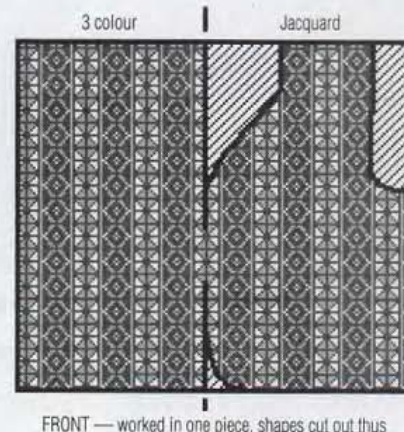
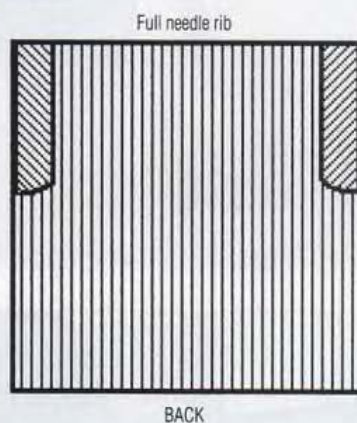
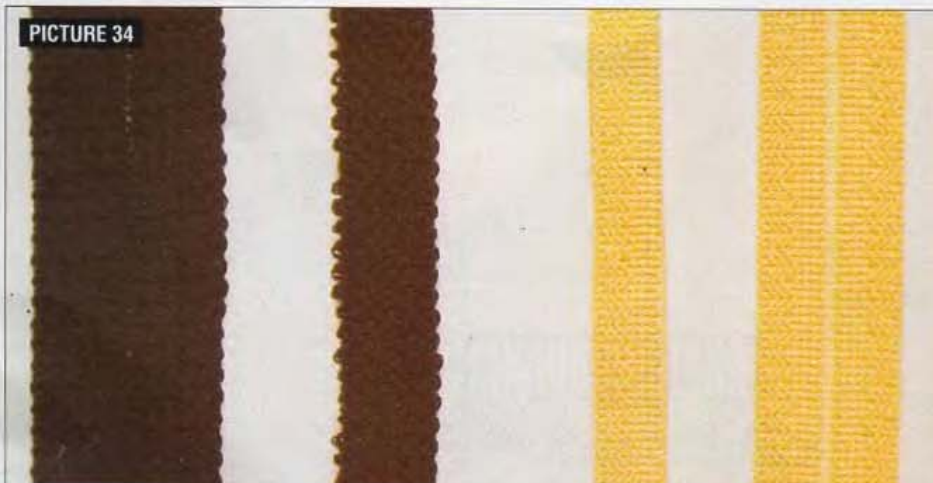


DIAGRAM 3



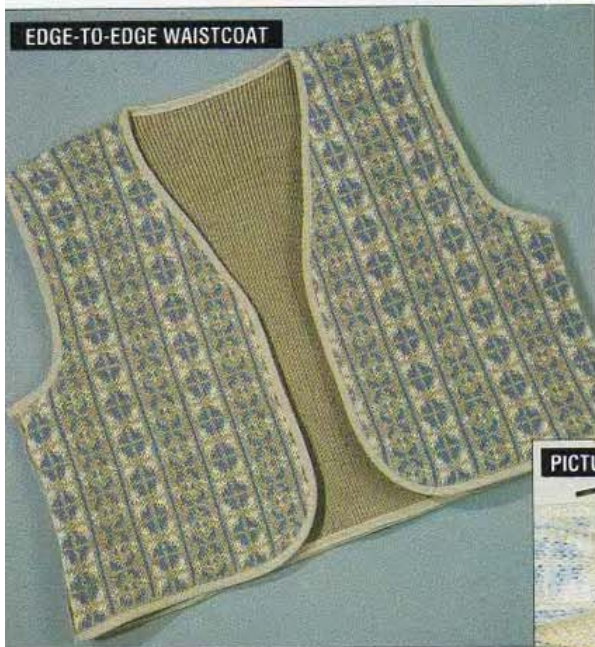
PICTURE 34



Mateline braids. Black is wool/acrylic. Gold is acrylic



EDGE-TO-EDGE WAISTCOAT



PICTURE 35



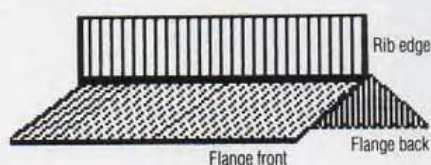
CLOSE-UP OF BRAID EDGE



PICTURE 36



DIAGRAM 4



# CUT AND S

50% Acrylic; 70% Acrylic, 30% Wool and 100% Acrylic. We have illustrated the wool and the acrylic variation and used 100% fold-over acrylic braid to edge the waistcoat.

Mateline braids are marketed by Butterick Co Ltd and should be available at your local haberdashery counter. If you have any difficulty in obtaining these braids, then contact Linda MacDonald, Butterick Co Ltd, New Lane, Havant, Hants PO9 2ND.

The bands have been specially designed to fit curves and corners neatly (they can be gently steamed to shape if desired — before or after applying) and make a very attractive edge without excessive bulk or weight. They could have been applied by hand, but were extremely quick to apply on the machine. Pictures 35 and 36 shows the two stages we used to obtain sharp edges. The wrong side of the braid was laid on the wrong side of the waistcoat and pinned in position, the crease line corresponding with the edge of the knitting. Using straight stitches, the braid was secured. Then the braid was turned on to the right side — regular pins keeping that edge fold neat and sharp — and top-stitched in place. The resultant edge shows well in our close-up picture.

## BAND VARIATIONS

Apart from the very basic bands already given, there are many other options for enclosing cut edges. Do give some thought to the fabric used to make the garment and try to balance the weight as well as the style.

### SEPARATE RIBBING

The main fabric of Sample 23 is a full needle tuck rib — so it is quite thick, even though knitted in fine yarn (Bramwell's Duo Magic). A 1x1 or 2x2 rib in the same yarn felt a little floppy in comparison to the body, so to match the feel and weight, two ends of the same yarn were used for the ribbing. The ribbing was worked separately and applied on the sewing machine. The cast on was worked as usual, but the rib was simply stripped off the machine using waste yarn. Right side of ribbing — the waste yarn edge, was pinned to the right side of neck and sewn in position. The ribbing was then turned to the inside and slip stitched down.



## THE TUBULAR EDGE

In order to balance the Simulknit fabric of Sample 24, a full needle rib band was used. Once the depth of the band was worked, the machine was set so that only ribber stitches would knit, tension turned up (by one or two whole numbers) and six rows worked. The yarn from the carriage was pulled down between the beds to give a long loop and the settings changed so that only the main bed needles would knit. The tension was adjusted as before and six rows knitted. Setting both beds so that all needles would knit, a few rows of waste yarn were knitted before stripping off the ribbing. Before sewing, the band was gently steamed — for two reasons:

1. To 'set' the flange stitches. (Don't forget the waste yarn knitting at the end when doing these bands, it makes them easier to steam and the flange stitches will sit quite still and not tend to unravel when the waste yarn is removed.)

2. To put a neat curve into the neckline. (This is not always essential, but many non-elastic bands — i.e. not 1x1, 2x2 ribs etc — look better and stay in good shape longer if treated this way.)

After the band was cool and dry, the waste yarn was gently removed, exposing the raw stitches at each side of the flange (see Diagram 4). Gently separate the flange, laying one side on the right side of the fabric, over the cut edge and the other on to the wrong side. Pin the band evenly in position and then finish the right side by backstitching through the open loops. The wrong side is quickly finished by simply slip stitching through the open loops. As the corner of Sample 24 shows, both sides of the band are neat and the cut edge fully covered.

## PATTERN VARIATIONS

The basic method given for Sample 24 can be extended for virtually any type of ribbed band. However, it is neater if there are no holes at the junction between any ribbing (1x1, 2x2 etc) and the flange. Sample 25 could have suffered such a problem. In this instance the band was worked in 2x2 (half pitch — actual setting 2x1 on each bed) rib with a decorative touch of English rib. To obtain the pattern, having completed the cast on sequence, one bed was set to tuck on alternate rows whilst the other knitted each

SAMPLE 23



The completed neckband — worked using two ends of yarn to balance thickness of fabric

SAMPLE 24



Simulknit fabric finished with tubular edged full needle rib band

SAMPLE 25



English rib with a tubular envelope finishes a tuck stitch fabric



PICTURE 37



PICTURE 38



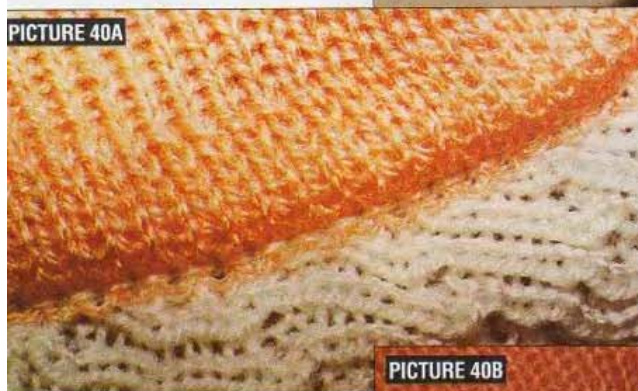
PICTURE 39A



PICTURE 39B



PICTURE 40A



PICTURE 40B



# CUT AND S

row. When the band depth had been achieved, empty needles on both beds were pushed to working position. If no further action was taken, then the next row would have formed small holes as the empty needles made new stitches. To close the gap, heels of adjacent stitches were transferred to fill each empty needle before knitting. Set both carriages to knit and knit two rows. These two full needle rib rows effectively seal off the ribbing from the flange. Now one bed is set to knit whilst the other does not and the flange produced in the same way as for Sample 24. The band was steamed and applied as for Sample 24. The variation of a decorative ribbed band on a background of single bed tuck stitch provides an interesting decorative feature — whether or not you would choose to use a contrast colour for the band would depend upon the style you are knitting and the overall effect you want — all the choices are yours!

## COLLAR STYLES AND LINKING TUBULAR FLANGES

There is no necessity to stick to narrow band styles. A wealth of collar shapes can be worked and applied to the cut edges as desired — especially when the application is being done off the machine. Thus, a deep band can become an asymmetric collar — or a tailored collar, the positioning can be tried out in the pinning stage, so any desired effect can be achieved.

Sample 26 has a cowl neck treatment, formed by working an extra deep version of Sample 24. On completion, the band was applied to the neck edge using a Hague linker.

The secret of being able to manage the stitches is in the steaming, but if you are at all nervous about working directly with the edge stitches of the main yarn, then, before waste knitting in full needle rib, work the flange again — this time in waste yarn in a good contrast colour. Then, when the waste yarn is removed from the final full needle rib section, each flange section is secured by its own rows of waste yarn.

However, as we have illustrated, if the steaming is thorough, the open stitches will not want to unravel, even during gentle handling. To link the band to the neckline, push the stitches from one side of the flange on to the linker — the main part of the band or



# NEW GUIDE

collar will lie in the centre area of the linker — see Picture 37. Once this edge is loaded (or loaded as far as it will go), with the right side facing you, push the cut edge on to the same linker spokes — ensuring that all the sewing section is above the spokes — see Picture 38. Now load the second section of the flange on top of the main garment — completely enclosing the cut edge — see Pictures 39A and 39B. Complete the linking process for a really neat finish — see Pictures 40A and 40B.

## VERTICAL BANDS

As well as separate bands and braids (like Mateline), it is quite easy to knit your own. Fabrics such as weaving offer a firm yet decorative finish. Sample 27 uses a woven braid on a full needle rib fabric. This particular band has been worked sideways as a strip, but you can of course weave a narrow strip vertically and use this.

For some enclosure applications, it is nice to knit bands which incorporate a fold line. We have three examples — you may well find many more amongst any collection of decorative bands and edgings:

A). Arrange needles after casting on as shown in Diagram 5. Pitch lever is 'P', so a 1x1 rib cast on would be appropriate. Simply knit length required. Use the wider section of rib on the right side of the fabric with the fold line formed by needles out of work on the ribber bed rolling over the edge. The band needs sewing down on both sides as shown in Sample 28.

B). This is a fine full needle rib version of A. Cast on in full needle rib, leave pitch 'H' and transfer needles as shown in Diagram 5. Simply knit and apply as given for pattern A — the resultant band is shown as Sample 29.

C). This tuck patterned band adds a decorative touch, but is as easy to knit and practical in use as the previous two samples. Cast on in full needle rib and stay on pitch 'H'. Insert Card 1/program for bird's-eye pattern. Arrange needles as shown in Diagram 5. Set main bed carriage to tuck and ribber bed carriage to knit and work length required. Once again, the trim has a good fold line and can be applied as desired — see Sample 30.

SAMPLE 26



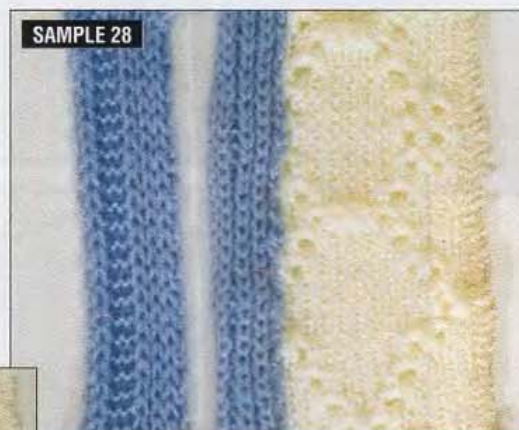
Completed 'linked on' collar

SAMPLE 27



Weaving used as a braid covers a cut raw edge

SAMPLE 28



Folding vertical bands  
Sample 28 — pattern A  
Sample 29 — pattern B  
Sample 30 — pattern C

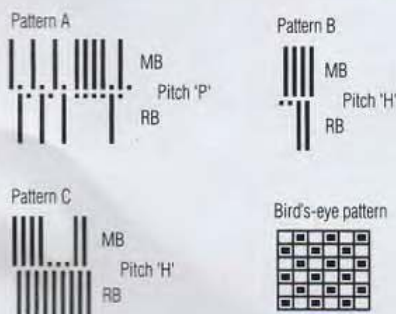
SAMPLE 29



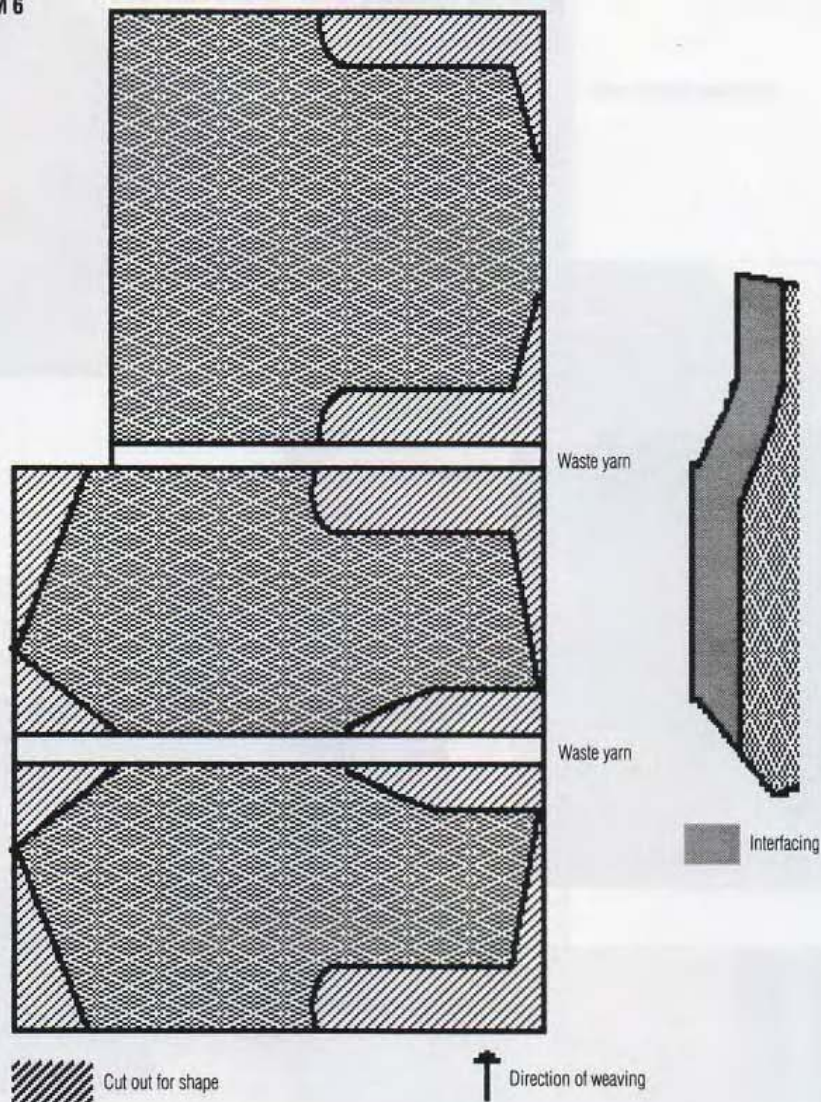
SAMPLE 30



DIAGRAM 5







WOVEN LINED WAISTCOAT



## CUT AND S

You do not have to use the same stitch pattern, or even yarn for the edging as you have for the main garment. Of course, if you have something like a garter carriage, this can be ideal to work the edging and the results can be most attractive — as you can see in our next garment.

### THE WOVEN, LINED WAISTCOAT

Weaving is an extremely gratifying fabric to cut and sew. It can be particularly effective when used sideways and if you are knitting a yardage, this is simplicity to achieve.

### THE PATTERN, FABRIC AND KNITTING

We used Bramwell's Duo Magic as the main colour and Roselan DK as the weaving and edging yarn.

The pattern was drafted from one of our Christmas waistcoat designs — the man's black and white one designed by Ruth Lee in the December 1993 issue of *MKT*.

Although knitted in a continuous length, we worked in a way which minimised both the amount of yarn and knitting to be done. Diagram 6 illustrates the knitted piece. As you can see, we commenced with the wider sections (destined to become the longer fronts). Having ascertained our tensions and estimated the stitches and rows required for each piece, we knitted a front blank, noting the pattern row we ended on. Instead of starting again on a second front, several rows of waste yarn were worked (so the pieces would be easy to identify and separate). Then we set the pattern to work upside down, from the noted row. On a punchcard machine, simply remove the card, turn it upside down and start it from the noted row. On an electronic machine, program the pattern to run upside down from the noted row. In this way, if the waste yarn join was the centre front, then both front edges would match perfectly. Once the fronts were completed, we used a band of waste yarn yet again. The back is shorter (finished length) than the fronts — as it doesn't have the points — which meant we didn't need as many stitches. Provided you have a good band of waste knitting



# EW GUIDE

between the fronts and the back, there is no need to cast off stitches, simply drop stitches as appropriate from one side. The remaining joined fabric will be the upper part of the fabric, the edge where the stitches were dropped from will form the bottom of the garment — as shown in Diagram 6. Once the back was knitted — you can choose to restart the pattern from row one, or if you want a perfect match, work out the rows you are going to knit into complete patterns and adjust the row you start on accordingly. With this design, don't worry too much about matching the back pattern, the fabric is very accommodating. Alternatively, you could work the back in a different weaving pattern, such as bird's-eye if preferred (but do a swatch just to double check your stitches and rows remain correct, they may well change according to the stitch design selected).

## GARTER STITCH EDGING

Once the main fabric was completed, knowing that quite a yardage would be required to work the edging, we set the garter carriage working to knit it! The stitch pattern we used is shown in Pattern Diagram 3. This has its own fold line built in as a part of the stitch design.

## CUTTING AND SEWING

The fabric was thoroughly steamed, but being weaving, was not particularly curly and so it was not blocked during this process. However, different fibres might behave differently, so if you have a curly or difficult fabric, take the trouble to block and steam it thoroughly before cutting. It will make the sewing process a lot easier.

Both the main fabric and the lining were cut out from the waistcoat pattern. Using the pattern as a guide, an interfacing was cut from medium weight Vilene and ironed on to the wrong side of the woven fabric as shown in Diagram 6.

The shoulder and side seams of the woven fabric and then the lining were then sewn (so there were two separate waistcoats, one in woven fabric and one in lining). Because we were going to bind all the edges — neck, bottom points and armholes — with a fold-over edging, the lining and waistcoat could be joined at this stage.

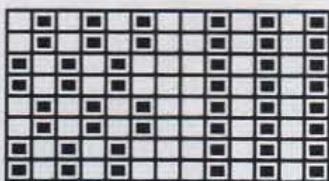
## FITTING THE LINING

With wrong sides together, the lining

PICTURE 41



PATTERN DIAGRAM 3



Punchcard machines punch panel in centre of card and only work over corresponding needles

GARTER STITCH SWEATER





DIAGRAM 7



Dots and shoulder lines show where Bondaweb could be used before sewing lining to weaving

PICTURE 42



PICTURE 43



PICTURE 44



# CUT AND S

was pinned and in some areas tacked together using Bondaweb™ (another handy Vilene product). In areas where we didn't want or need any movement, Bondaweb strips were ironed on to the wrong side of the lining. We did this on part of the shoulder seam, the centre back neck, the start of the 'V' shaping and just underneath the armholes — Diagram 7 illustrates. With the lining pinned to the woven fabric, the Bondaweb areas were pressed (from the lining side), thus forming secure joins to the two fabrics at these key points. Bondaweb is very useful for these tacking purposes as well as its more usual use for attaching appliques and trims. All the raw edges were then sewn together — see Pictures 41, 42 and 43. We used an overlocker, so were able to join, trim and neaten simultaneously. If using a domestic sewing machine, sew the pieces together and edge with zig-zag if desired. Trim any excess weaving or lining threads, being careful not to snip either the seams or the zig-zag stitches.

## APPLYING THE EDGING

Having completed the assembly sewing, the braid length was checked (well, we had checked and moved claw weights up every hour or so) and judged to be sufficient and was simply released from the machine. The edging was thoroughly steamed, giving the gentlest lengthwise pull. This emphasised the groove and reduced the bulk very slightly. Once the braid was cool and dry, it was applied as shown in Picture 44 — wrong side of braid to wrong side of garment, the edge corresponding to the fold line. Once secured, the braid was turned to the right side and stitched down by machine.

Being knitted braid and having its own elasticity, when we turned the garment to the wrong side, the braid inside edge did not cover the machine stitching produced from top stitching the right side, so to neaten and slightly flatten the inside of the band, it was completed by slip stitching to the sewing line as shown in Picture 45.

The waistcoat could have been left as an edge-to-edge style, but having the facing in position and having tried on the garment (with and without strategic closure pins) we added a button fastening. The buttonhole was made



on the sewing machine, using water soluble fabric on top of the weaving, to facilitate easy movement of the fabric. Various buttonhole techniques on knitwear using the sewing machine were demonstrated in Irene Krieger's series in April, May and June *Machine Knit Today* 1993 (we followed her instructions!).

This particular waistcoat was extremely quick and easy to complete and would make an excellent 'beginner's' garment allowing the practising of a range of techniques.

## NON-SEW CUT NECK EDGES — COMPLETED ON THE MACHINE

These techniques are ideal for someone who does not possess a sewing machine, or who does not like using one! They are also extremely practical and have been used successfully for many years by owners of European machines. The only essential equipment — apart from scissors — is a steam iron (and a plastic bag can be handy if you have any qualms about the cleanliness of your needle bed!)

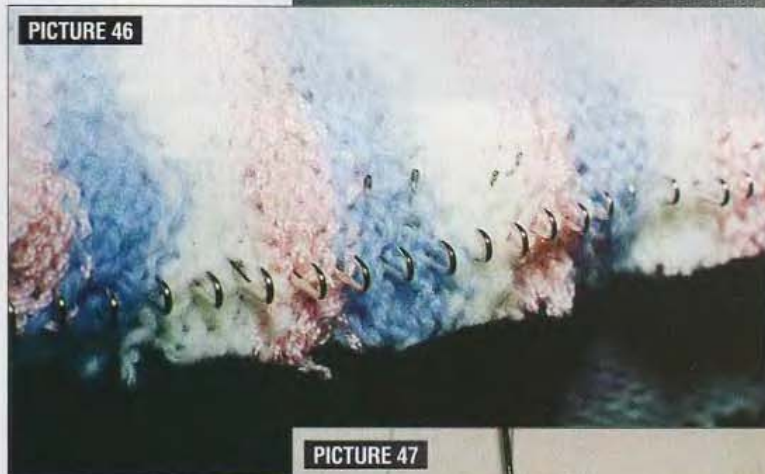
### SINGLE BED BAND

Knit your garment, join a shoulder seam and steam pieces thoroughly. Cut neckline shape required. Using waste yarn, cast on stitches for neckband using waste yarn. Knit at least an inch of waste knitting before knitting one row of stock stitch in the main yarn before transferring stitches for the mock rib required. Knit the total band depth. If there is any danger of a little dirty oil on the needle bed, lay a plastic bag over it. Then with right (or wrong side facing, for a different edging — see the blue garter stitch sweater on page 9) side uppermost, lay the garment on the needle bed, neck edge towards you. Working approximately 1 to 1.5cm away from the cut edge, push the needles through the fabric — as shown in Pictures 46 and 47. Once the tips of the needles have been pushed through the fabric, turn a hem, by picking up loops from the main yarn/nylon cord join row and hang evenly on to the same needles (see Picture 48), then push needles fully forward (see Picture 49 — sideways view). Now, manually knit each stitch, taking care that

PICTURE 45



PICTURE 46



PICTURE 47



PICTURE 48



PICTURE 49





PICTURE 50

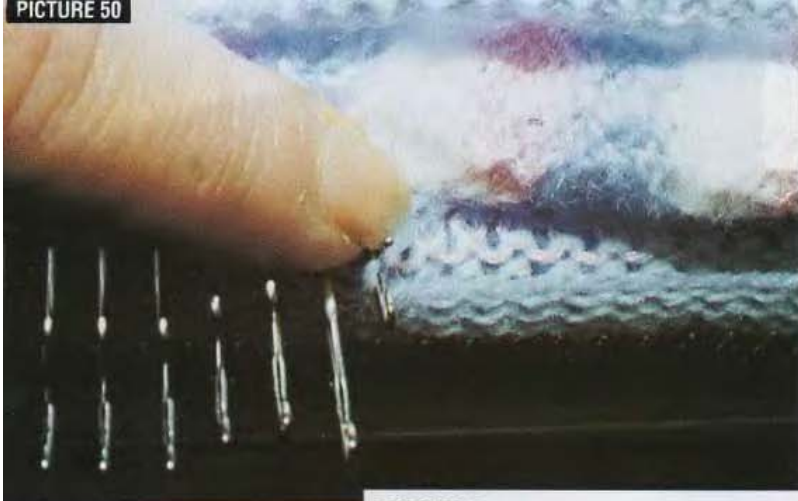
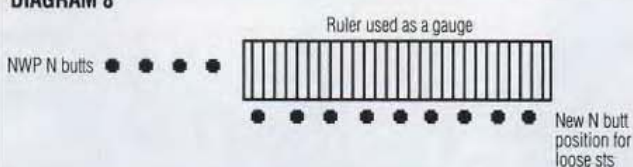


DIAGRAM 8



PICTURE 51



PICTURE 52



PICTURE 53



# CUT AND S

latches do not catch in fabric (see Picture 50). Knit the stitches quite loosely, taking needles nearly, but not quite down to non-working position. You can use something like a narrow ruler (the green ruler is a good width) against the back of the machine to keep the stitches even — as this stage is done more by feel than vision — Diagram 8 illustrates the idea. Once the loose row has been completed, turn the fabric over, so it is hanging from the needles in the conventional manner — as in Picture 51 and cast off using the latch tool (Picture 52). Once the cast off is complete, so is the enclosing neck finish — see Picture 53 and Sample 31. As you can see, both right and wrong sides are neat and secure.

You may wonder why the work is hung on to the machine 'upside down' as it were. Remember that there are no sewing stitches to secure the work. If you hang the work directly on to the needles, it will be supporting its own weight, giving the potential for ladders to develop. It is also quite awkward to work the cast off such that stitches go right through the fabric, securing and neatening the band simultaneously. This finishing method can be used on all sorts of fabrics and has a double bed version as well.

The blue garter stitch sweater was finished in this way, but the wrong side of the fabric was uppermost on the needle bed, so that the chain stitch formed by casting off forms the band edging — see Sample 32.

## DOUBLE BED NO SEW BAND

Cast on and work the rib/neckband fabric depth required. Set the machine for full needle rib, transferring stitches and pushing needles into working position as required to achieve this and knit two rows. Set machine for circular (tubular) knitting and knit four to eight rows on each bed. Drop the ribber bed one stop and hang neckline on to main bed needles only, as for the stocking stitch band — see Picture 54. Transfer ribber bed stitches to main bed (see Picture 55) — the raw edge is now enclosed. Complete as for the stocking stitch band, making a loose row of manually knitted stitches, turning the work over (see Picture 56 on page 14) and casting off the stitches. The finished band is shown in Picture 57 and Sample 33 on page 14.



## MISCELLANEOUS IDEAS AND TIPS

Many people never get much use from their single bed colour changer and don't realise the potential of the fabrics that can be worked using them. If they do discover the joys of three and four coloured fabrics, delight turns to horror when they see the reverse of the fabric! Even if you do not intend cutting and sewing a whole garment, if you consider some of the techniques we have used, you can see ways of using the fabrics. Samples 34 and 35 show an easy solution. Sample 34 shows iron-on Vilene applied to the reverse of the four coloured slip stitch fabric — the end section shows just how impractical the fabric is without lining! Once the knitting is lined, it is easily cut and sewn to shape, as desired (Sample 35). Try the fabric out yourself — the instructions are given on Pattern Diagram 4.

Combining fabric with quite different characteristics and tensions is quite feasible if a cut and sew approach is taken, at least to part of the garment. Sample 36 (page 15) shows one example, a multi-coloured slip stitch fabric has been sewn into a tuck stitch fabric — which could easily form the main part of the garment. You could even completely knit the garment, with built-in shaping and just lengthen it by the addition of a panel of another fabric — see Diagram 9 for easily worked ideas.

## A TOTAL DRESSMAKING APPROACH

Finally, you can take a totally dressmaking approach to the making up of a garment. This jacquard jacket was sewn from the free pattern from the February/March issue of *Sew Today*. If you have seen the magazine, you can see that the cloth version was made in a lightweight fabric.

The fine wool from Ridgeway Yarns was used double ended to create the main double jacquard fabric — Pattern Diagram 5 gives this. The facings were worked in one colour, full needle rib using Card 1 — main bed set to slip/part/empty and ribber bed set to knit throughout. Due to the additional thickness of the fabric, we worked the jacket one size larger than our normal size.

SAMPLE 31



The cut and 'no sew' neck.  
Either side can be  
used as right side

SAMPLE 32



Chain stitch trimmed  
'non-sew' neckband

PICTURE 54

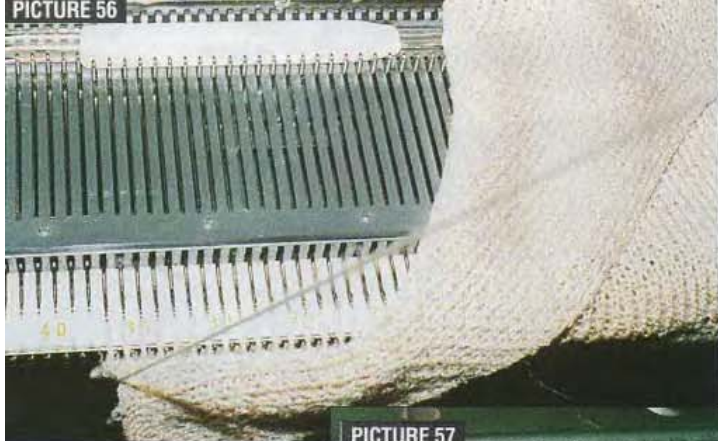


PICTURE 55





PICTURE 56



PICTURE 57



SAMPLE 33



Cut and 'no sew' band.  
Plain side used as right side

SAMPLE 34



The problem of floats behind  
multi-coloured slip resolved  
with Vilene

SAMPLE 35



Lining long float patterns  
with Vilene makes them  
easier to cut

# CUT AND S

## KNITTING SIZES

Having worked a tension swatch, the various pattern pieces required were measured and rectangles to suit were knitted. The back was too wide to be worked in one piece, so two pieces were knitted and a centre seam sewn. Pieces were worked in the various pattern styles thus:

Double jacquard was used for back(s), fronts and sleeves.

Front facings and collar pieces were worked in single colour rib pattern. This reduced the amount of pattern matching required.

## PREPARATION

All pieces were thoroughly steamed and allowed to dry, before the pattern was pinned in place and the fabric cut. The seam allowances were left on, as the overlocker was the chosen instrument for making the major seams and would trim off the excess during the sewing process. If using a sewing machine you could reduce the allowances a little if desired, or sew first and then trim off the excess.

## MAKING UP

The pattern instructions were followed with just a few changes. The seam allowances were trimmed off the jacket body and sleeves and Mateline braid was used to edge the garment completely. The facings were sewn to the garment wrong sides together and the raw edges finished (overlock or use zig-zag), giving less bulk for the braid to be stretched over. The lining was not sewn to the bottom of the jacket, it was secured by the facing (as pattern instructions) and then slip stitched to underarm seam and loosely secured to other seams using a chain (crochet one, work one in cotton, or use a length of overlocker chain). This means that any additional fall in outer fabric should not create pucker lines if the lining did not match its new length. A machine made buttonhole was further bound using buttonhole stitch and the blue yarn — which was more in keeping with the rest of the jacket. Another option could have been to bind the buttonhole using the edging braid. The button was made from an oddment of the facing fabric — using a button blank meant for covering.

Well, we have tried to show a wide variety of fabrics and techniques, so start knitting and keep the scissors handy!



## SUPPLIERS

Most of the samples and the sweater and two waistcoats were knitted in **Bramwell Yarns**. In case of difficulty obtaining any of the yarns or the overlocker videos (and accompanying books which are also available), contact F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU Tel. 0282 779811.

If you have any difficulty in obtaining any **Vilene** products or would like further information about them, please contact Freudenberg Nonwovens Ltd, Vilene Retail, PO Box 3, Geenland, Halifax HX4 8NJ Tel. 0422 313131.

Neckline template as mentioned in Part 1 is available from **Carl Boyd Designs**, 1 Coulsons Place, Penzance, Cornwall TR18 4DY Tel. 0736 62538.

All threads used in making samples and garments were obtained from **Empress Mills**. Catalogue and price list can be obtained direct from Empress Mills, Empress Street, Colne, Lancs B8 9HU Tel. 0282 863181.

If you have any difficulty locating Mate-line braids, contact Linda MacDonald, **Butterick Co Ltd**, New Lane, Havant, Hants PO9 2ND Tel. 0705 486221.

Ridgeway Fine Wool was used for the double jacquard jacket, the yarn is available via mail order from **Ridgeway Yarns**, 5 High Street, Husbands Bosworth, Lutterworth, Leics LE27 8LJ Tel. 0858 880394.

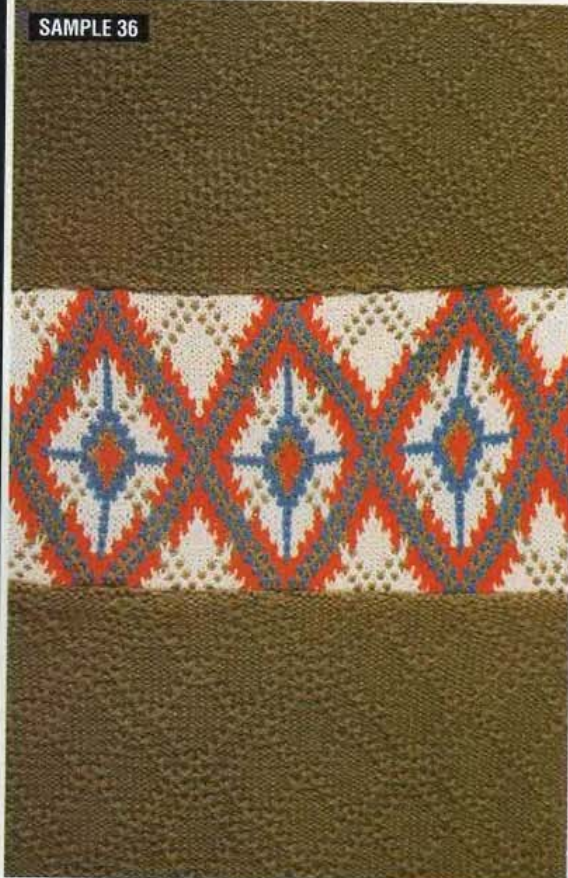
Pre-marked blocking cloths are available via mail order from **La Riviere**, 67 Bartholomew Road, London NW5 2AH Tel. 071-267 2712.

Water soluble fabric is available from many embroidery specialists and also by mail order from **The Voirrey Embroidery Centre**, Brimstage Hall, Wirral L63 6JA Tel. 051 342 3514 — they can supply the following:

Cold water soluble fabric (PVA film) 100cm wide at £4.50 per metre and/or a pack of Avalon (5 metres 25cm wide) at approx £4.50 per pack. Post and packing will depend upon quantities ordered.

Thanks to Hague Linkers for use of their linker and to Toyota for use of their four thread differential feed overlocker.

SAMPLE 36



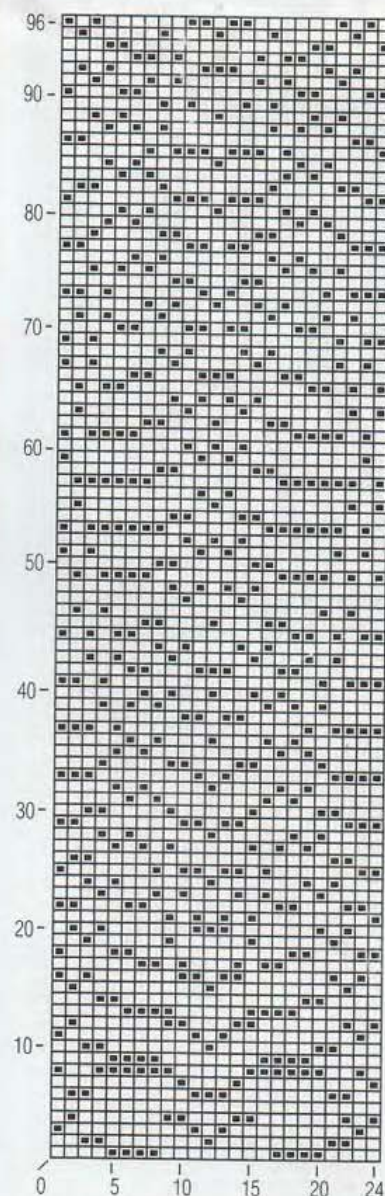
Combination fabric: multi-coloured slip stitch band set into tuck

DIAGRAM 9



Combining fabrics within different garment styles

PATTERN DIAGRAM 4



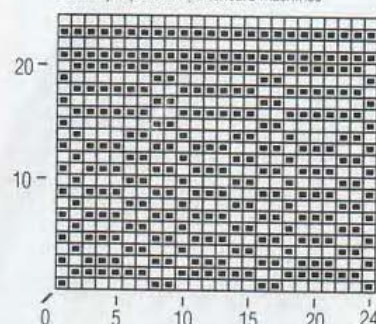
Use card double length — i.e. set double length knob/lever cr program for double length.  
Work select/memorise row from R to L (for col changer at L, reverse if col changer at R). \* Set carr to slip/part/empty/BX and K2 rows Col 1, K2 rows Col 2, K2 rows Col 3, K2 rows Col 4.\* Repeat these 8 rows from \* to \* throughout

PATTERN DIAGRAM 5



8 st repeat patt for electronic machines

Double jacquard for punchcard machines





# MACHINE KNIT TODAY



## THE MACHINE KNITTER'S CUT AND SEW GUIDE (PART 2)



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